

THE MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

*"Ἡ μὲν ἁρμονία ἀόρατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν."*

PLAT. Phædo, sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

DEC. 26, 1839.

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It has been justly remarked, that more sacred musical works of magnitude and value have been published in London within these five years than during the whole previous period since the beginning of the present century. An impulse has been given to the study of music in its highest walks; and the continual increase of choral societies affords a triumphant refutation of the anti-musical sarcasms of our neighbours. Logicians may argue as they please; we maintain that the seeds of true taste are to be found in every bosom, and that cultivation only is necessary to their expansion and development. The want of this cultivation forms one great source of the sectarianism that characterizes dilettanti in general. The devotee of the opera pronounces the oratorio dull, heavy and soporific—the oratorio enthusiast, disgusted with the comparative frivolity of operatic music, refuses attention to the beautiful gems that may be found therein; there are many that care only for vocal music, and are impassible to the most electrifying orchestral effects—to descend still lower, there are thousands of *soi-disants* amateurs, whose appreciation of the art is confined to a trumpery ballad, or to the quirks and quiddities of Musard and Strauss.

We have nothing to say to those who are contented to abide in such narrow limits of comprehension, and can only compare them to the unfortunates who see but one colour of the prismatic spectrum; but to all who are anxious to extend their capacities for musical enjoyment, we cordially recommend a short course of preliminary and scientific instruction. When well grounded in first

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principles, the pupil should hear performances of the best specimens of vocal and instrumental writing, taking care, however, to examine previously the score of each piece, and to have the design explained, and the beauties or defects illustrated by some able professor. By this process the judgment will become refined and matured, and eventually be qualified to form a tolerably fair estimate of an absolutely new work on a first hearing. Were all critics so trained, we should not find so much of the nonsense that occasionally disgraces the columns of daily journals, whose large circulation necessarily has great influence on the community. A speedy account is to be rendered, and the labour of years is often disposed of in a paragraph of as many lines; the tenor thereof depending much less on the real value of the work, than upon the good or bad digestion of the critic. An appeal from this summary judgment is always difficult, and sometimes impossible. •

THE TWELVE ITALIAN MELODIES.

(From *La France Musicale*.)

A decision of some interest to musical composers and editors has recently been given by the *Tribunal of Commerce*, at Paris, in favour of a celebrated artist. It related to a disclaimer by De Beriot of a work published under his name by Madame Lemoine, the music-seller. This disclaimer has already appeared in the columns of our journal, as well as the answer of Madame Lemoine. In a succeeding number we gave our estimate of this production, and finally announced the decision of the court, with a promise of further detail, which we now fulfil.

M. H. Nouguiér appeared for M. de Beriot. He stated that this artist having discovered that a piece for the violin, entitled "*Nouvelles Melodies Italiennes arrangées par Ch. de Beriot*," had been published by Mme. Lemoine, and not having been able to obtain from her the suppression of a work entirely spurious, was obliged to apply to the tribunals for redress. Reparation of two kinds was demanded; firstly, the advertisement and publication of the judgment, if favourable, of the court, in many Parisian and provincial journals; and secondly, pecuniary reparation, by reason of the real injury done to De Beriot by attributing to him an unworthy production, and by way of restitution of the unlawful profits made by the fraudulent use of his name. M. Nouguiér signalled the deceit practised in the public, by printing the word "*arrangées*," in characters so minute, that the following only were conspicuous:—"Nouvelles mélodies Italiennes par Ch. de Beriot;" thus implying that this rhapsody was an original work, not an arrangement. But it was neither the one nor the other, and the learned counsel proved it by reading the report of M. Berlioz, whom the tribunal had chosen as referee. The report is in the following terms:—

"I think it impossible that the work entitled "*Douze Melodies*," &c. can be really by De Beriot. Such an artist, however negligent he might be supposed, could never let such ridiculous trash escape from his pen. It is a complete nullity, both as a composition and as practice for the violin. The most indifferent composer or violinist would easily and instantly recognize that these twelve melodies appear to have been arranged for the flute; and subsequently interpolated with a few violin bars, consisting of grave notes, and a few double stringed passages. It is possible that De Beriot may have added these notes to a flute arrangement; but there is a wide difference between such a proceeding and the production of a work intended to bear his name. Such an interpretation of an act of complaisance, perhaps of distraction, would be an alarming extension of the meaning of the word "*arrange*." If the English music-seller who published this rhapsody, in 1836, really has obtained from De Beriot an authority to use his name, he must have received it in writing, and can produce his proofs; but M. de Beriot declares that he has

given this authority to nobody; and I cannot doubt the fact. The work cannot be by him; and even supposing that he had unluckily written and acknowledged it, he would not have given the copyright *gratis* to an English editor; with the certainty of injuring thereby his friend, M. Troupenas, who has always been the first to edit his works, after purchasing them at great expense.

It appears that these melodies were published in London in 1836, and subsequently at Bonn. Can we then call in question the good faith of Madame Lemoine, with respect to the use she has made of the privilege of reprinting foreign works, which is allowed by law? I think not.

Considering, however, the formal declaration of M. de Beriot, and the interest he must have in defending his reputation against a calumny of this nature, especially in France. I think it would be just to require of Madame Lemoine the destruction of all the copies and plates of this work, which bears the name of M. Ch. de Beriot.

Paris, 6th October, 1839.

HECTOR BERLIOZ.

M. Martin Le Roy, counsel for Madame Lemoine, replied. He noticed the contradictory nature of M. de Beriot's argument; at one time depreciating the work in question, and then claiming heavy damages on account of a production deemed by him so inconsiderable.

"The demand of M. de Beriot," continues the Advocate, "would be destructive of all musical commerce with regard to the reproduction of foreign works. The following is the law on the subject. Every foreign publication, which is not simultaneously published abroad and in France, becomes public property." We see, then, that the question for every French editor is one of date only; and he has a right to consider himself perfectly safe in reproducing a foreign work long after the appearance of the original.

The work in question is in fact by M. de Beriot; it matters little whether it be worthy or unworthy of him, or even a distraction, as the arbiter expresses it; the manuscript can be shewn, if necessary, and the court would clearly recognize the hand of M. de Beriot. This work was made over by him, as a present, to Mr. Cocks of London, who writes to that effect. It was published in 1836, with M. de Beriot's knowledge. It has been since republished in Germany, and even in Belgium, the native country of M. de Beriot, and where he has constantly resided since 1836. He cannot at the present day protest against that which he has admitted and ratified in foreign countries.

M. Le Roy concludes with arguing that a foreign composer has no right whatever of property in France; and cites a decision of the Court of Cassation in 1809, in support of his views.

M. Henri Nougier replies as follows:—"I agree with the adverse party that no right of property exists in France for foreign publications, unless the author have disposed of his copyright both abroad and in France, and the publications be simultaneous. But there must at any rate be cession of copyright some where. Without that, any publication must be considered as an infringement on property, and as a commercial robbery. France, then, will benefit by foreign publications, if issued according to law; if otherwise, the consequences will partake of defeat. Granting this, do we find it proved that M. Cocks, the English editor who first published the disclaimed work, had a grant of copyright? By no means, and yet M. Cocks is very studious of regularity in similar matters. I exhibit to the court some of those printed forms which M. Cocks usually employs in grants of this nature. Let them produce a similar form for the work attributed to M. de Beriot! They find it an impossibility. They allege a pretended gift, which no amicable relations between the parties can explain, seeing that M. de Beriot disposes of his copyrights for considerable sums.

The work published by Mad. Lemoine is not by M. de Beriot; the clearest internal evidence against it appears in the qualifications of M. Berlioz. It is pretended that M. de Beriot knew of this publication, and authorized it. The circumstances under which it took place form an additional proof of the bad faith of the music-sellers. M. de Beriot lost his celebrated wife, Madame Malibran, on the 23rd of September, 1836; on the 24th, his friends hurried him into a post-chaise; and it was on the 6th of October following, when he was in

Belgium, overwhelmed with grief, that the surreptitious edition of this work took place. M. de Beriot knew only what was passing in France, and had he been aware of what had occurred in London, he would have been very loth to go to law there, after having disbursed 25,000 francs in legal expences, to obtain the removal of his wife's remains to Belgium; after having lost his cause, and only obtained through the King of the Belgians and diplomatic influence, that which English justice had denied him.

Supposing even this work to have been written by De Beriot, no one has a right to publish it against his will. In proportion to the demerits of a work by any great artist, would be his scruples, in editing and acknowledging it. Were it a *chef-d'œuvre*, he might be influenced by other scruples, which no one has a right to infringe. Who could have compelled Racine to allow the representation of *Athalie*, if his religious principles had been constantly opposed to it?

M. Noiguiet concluded by remarking that the decision of the Court of Cassation alluded to by M. Le Roy, referred to the imitation of works; which supposes the existence of an original work that has been imitated; whereas the very existence of a work by M. de Beriot is here denied; and the question relates not to an abuse of property, but of name. "And what will foreign composers, who rank so high in France, think of a musical publisher who presumes to contest with them before the tribunals, every attempt to make their rights of property respected, thus placing them under the ban of a complete ostracism?"

The tribunal gave the following judgment, honourably exemplifying the noble hospitality which foreign talent has always found in the French soil:—

"Considering that both with reference to their reputation and their rights of property, artists are justly entitled to oppose any fraudulent use of their names.

That this right is established by the fact that Madame Lemoine can produce no document to prove that De Beriot is the author of the arrangement attributed to him;

That, on the contrary, it results from an opinion given by an experienced musician, that the mediocrity of the composition in question, particularly the violin part, is unworthy the talent and ordinary composition of M. de Beriot;

Seeing that it would be contrary to the precedents of national jurisprudence, to refuse to foreigners legal protection for the suppression of frauds and abuses of their names and productions;

Seeing that since the disclaimer made by de Beriot in the *France Musicale*, of the date of 1st September last, and of which Madame Lemoine had knowledge, the edition must be considered as an illegal speculation on the part of the latter;

On these grounds—

The tribunal, having read the report of the referee, and being in part guided by it, decrees, that in presence of de Beriot or his representative, Lemoine and Co., be required to efface immediately the words "*arrangées par Ch. de Beriot*," on all plates and copies of the works in question, wherever they may be found; as well as all advertisements relating to them; the whole under penalty of 200 francs, which Lemoine and Co. shall pay to M. de Beriot, for every posterior contravention that shall be clearly proved: and besides condemns Lemoine, by all methods of legal enforcement, to pay to De Beriot the sum of 1,000 francs damages, which the tribunal arbitrates as follows:—

Authorizes De Beriot to publish, at the expense of Lemoine, the present judgment, at the ordinary price of insertions, in three Parisian journal choisis by him.

Condemns also Lemoine and Co. in all the costs.

ON THE NEGLECTED STATE OF MUSIC IN OUR CATHEDRALS.

The laxity of discipline in our Universities and Cathedral establishments, the former rejecting music as part of a gentleman's education, the latter refraining from the enforcement of the most important orders of their Charters, viz. that the minor Canons shall be *learned or skilled in music*, so as to take their part with the lay-Vicars in the Cathedral service, (one of the strongholds of English music) is a sore scandal to all real lovers of the divine art. In this respect we

are certainly retrograding; Deans and Chapters are looking after their own business, as they imagine, while enjoying the proceeds of their pluralities and emoluments, but in reality they are *evading* their paramount duty, when by total neglect, or the employment of low and inefficient persons, they place any portion of the Church Service in danger of public contempt.

They should also recollect, just at this time, when the struggle for Popish supremacy and power is neither contemptible nor inefficient, that all the Catholic Chapels are thrown open to the poorer classes when the beautiful Masses of Haydn, Mozart, &c. are generally well performed, that an important part of a Priest's profession in the Church of Rome is *Music*; most of our best treatises on the subject have been the production of ecclesiastics. Be it also remembered, that the laxity of discipline in our Cathedrals is not the complaint of yesterday. Dr. Burney notices how "the culture and encouragement of ecclesiastical music have long been alike circumscribed, the choral part of the service in many instances being consigned to laymen of no very high rank in the community, who from the scantiness of their stipend are obliged to exercise other professions."—See *History of Music*, vol. i. p. 147—8.

At the Abbey, we are credibly informed, only *one* member out of the whole choir resides in the house appointed by the Charter, as Vicar's Lodgings, the rest receive the magnanimous sum of *five and thirty shillings!* (more or less,) in lieu of this unwarrantable deprivation, besides the burthen of duty *twice each day* throughout the year, being rendered by exaction and favouritism odious to the respectable portion of the members. Surely these things want "*reforming altogether*," either let the sacred duty be well performed, and provide those who are engaged in it with the apartments within the walls of the Cloisters expressly provided for their use, (inhabiting which there could be no excuse for neglect of duty), or else give up the parti-coloured exhibition altogether, and let the Prayers, Litany, and Sermon suffice to include the whole service; it would be more devotional, and certainly less exceptionable than the mutilated services sometimes occurring in that "*holy fane*."

JUNIUS MUSICUS.

ON THE PRESENT STATE OF MUSIC IN MADRID.

No. 3.—OPERA MUSIC.

There is but one theatre in the whole of Madrid in which operas are produced, and even this possesses no male or female singer that can command or merit enthusiasm. Whilst there are many performers among the *dilettanti* qualified to occupy a first-rate rank on any stage in Europe, there is no one at the theatre worthy of a higher denomination than "a pretty talent." A principal cause of this evil lies in the absence of centralization in Spain, although Madrid is called the capital. In France, for example, the Parisian stage only is talked of, and every body knows its signification; in Spain the Madrid theatre is merely on a par with those of Saragossa, Barcelona, Valencia, Seville and Cadiz; it often happens that one of these assumes a temporary superiority, and the others are then considered as provincial—this is now the case with that of Madrid. It possesses some very good female singers, a tolerable bass, a very insignificant tenor; the chorus is not bad, but feeble—in short there is provision for the most urgent musical necessities, but by no means proportioned to the dignity of a capital. *Norma*, *La Straniera*, *Belisario* and *L'Elisir d'Amore* draw full houses. Zayas, a high bass singer and distinguished buffo, recently undertook a journey to procure additional members for the *corps d'opera*; but he was taken prisoner in his journey by some Carlists, who were about to put him to death when their leader recognized him. After being obliged to sing several war hymns and other pieces, he was dismissed in safety.

An endeavour is made to compensate the inferiority of the performances by the richness of the repertoire. This indeed is something; for whilst three or four operas, continually *réchauffés*, are considered sufficient for a season in other theatres, the Santa Cruz gave last winter nearly twelve different operas, chiefly

Italian indeed, but of the newest description; and Italian novelties are often familiar to the Spaniards before they are known to the rest of Europe.

Spain can also cite some opera writers of her own. Gomis is well known; his comic operas please much at the French Opera Comique; another excellent composer is Saldoni; his opera of *Hypermnestra* is a remarkable work, much of its music is popularized and heard every-where; there is a march in particular which has scarcely a rival in brilliancy, fire and character.

Short musical scenes of a comic nature are sometimes given between the acts, particularly about the New-year and Easter; they are called Tonadillas. Mlle. Perez distinguished herself last winter in these pieces.

The dances performed at the theatre are the Bolero, the Bolera robada for six or eight persons, the Seguidilla, the Jota, the Padedu; the English Baile. The last is a pantomime entirely devoid of grace, and proud Albion has no great reason to be proud of having christened this rude and awkward exhibition. The Padedu, (the Pas de deux of the French) is in itself little remarkable; but the rhythm, the castanets, the passionate gesticulation, the old Spanish costume, when accompanied by the exciting music of the Bolero or Seguidilla, combine to form a spectacle both wonderful and enchanting, and scarcely to be paralleled in any other country in Europe.

PUBLIC SINGERS.

We have often been asked the reason why so few out of the many vocalists, male and female, who have appeared before the public, succeed in making any permanent impression upon the minds of musical people. We really believe the best answer to this difficult question will be found in watching the progress of their previous education. If any young lady or gentleman is found to possess a fine voice, their friends (query, *enemies*), tell them they are *sure to make a fortune*; compare them to *Malibran, Pasta, Braham, &c. &c.* and fill their heads with conceit and nonsense; at last, take them to some established master, to article them for five or seven years. If the slightest improvement is manifest, and they *begin* to be talked of; then, not improbably (upon the principle of killing the goose to arrive at the egg), the *friends* (!) find some pretext for breaking or evading the articles at the end of two years, fancying the party knows enough to trade for themselves; this occurs very frequently, and what is the consequence? the pupil goes alone again (viz. the half-trained colt runs wild once more), or is transferred to another master whose system is different, what has been learnt is half destroyed, and a hybrid style grafted upon a capacity capable of succeeding probably only in one; added to this, the difficulty every honest teacher must have felt in finding, even with a fine voice, a musical and teachable mind; this is the materiel so rarely found. To excel as a singer, you must be a poet—by this is not meant an *Album* defacer, or an imitator of *Laura Matilda*, and that school which has not unaptly been termed "*Milk and water, with a slight infusion of the sky-rocket*;" but a thinking admirer of Milton's lofty verse, an enthusiast for Shakespeare's animated nature, and a true lover of all good poetry, from "*The Iliad*" down to "*The Irish Melodies*." The fact cannot, or ought not to be concealed, that music in England is fast degenerating into a trade, like *shoemaking* and *satin-stitch*, and the combined efforts of all conscientious instructors is required to prevent the art from falling into this abyss so fatal to its best interests. Competition is so great, and clashing interests so powerful, in scattering all principle to the winds, that a really zealous and right-minded student feels himself completely at sea, with evident chance of being stranded or wrecked, at least, it seems ten to one if he ever reaches his destined port. The consequence is, many talented persons are discouraged, many fail after a few trials; they forget, or perhaps they do not know, that to excel as a singer requires, first, an *iron constitution*—2nd. Confidence, almost amounting to brazenness (*à la* my Lord Brougham)—3rd. A long and intimate acquaintance with all the best writers—4th. A sound and flexible voice, with an undaunted determination to let no opposition appal them—5th. Never to lower their terms for anybody or anything; what is *cheap* soon becomes as a luxury nearly worth-

less.—6th. Make it a rule not to imitate any favourite singer; that is, if you can help it. All these require pretty considerably braced nerves, but all has been and can again be done by one who feels sufficient strength of mind to attempt it.

A TRAVELLER'S OPINION ON THE STATE OF MUSIC IN ITALY.

IN 1820.

It ought to excite little wonder, that there are so few good singers in Italy, for she is unable, from her poverty, to retain those whom she has herself formed. As soon as they become eminent, they are enticed away to foreign countries, and often return to Italy, after years of absence, enriched with the spoils of half the provinces of Europe. Besides, the Italians of the present day have no taste for the higher kinds of music,—for full and grand harmonies,—or for instrumental music in general. If you talk to them of Haydn, Mozart, or Beethoven, they shrug up their shoulders, and tell you,—*E Musica Tedesca—non ci abbiamo gusto*. Cherubini, their only really great composer, might perhaps be cited as an exception,—but he is in fact a most striking confirmation of their want of taste; for his works are almost unknown, and he seems to be himself aware of the inability of his countrymen to appreciate his merits, by residing at a distance, and composing for foreign theatres. What the Italians like, is an easy flowing melody, *unincumbered*, as they would call it, with too much harmony. Whatever Corinne may say to the contrary, they seem to have little or no relish for impassioned music. Take an example of the taste of the times from the opera of *Armida* the composition of their favourite Rossini. His operas are always easy and flowing; abounding in prettinesses and melting cadenzas, but he never reaches, nor, apparently, does he attempt to reach, the sustained and elevated character which distinguishes the music of Mozart. But Rossini's works ought not to be too severely criticised; for the continual demand for new music is greater than any fertility of head could supply. The Italians never like to go back;—without referring so far as their great Corelli, Cimarosa, Paisiello, and others of equally recent date, are already become antiquated; and as Rossini is almost their only composer, he is obliged to write an opera in the interval of a few weeks, between the bringing out of the last, and its being laid on the shelf.

It is a sad tantalizing thing to hear music in Italy which you may wish to carry away with you; for they have no printed music!—This alone is sufficient to indicate the low state of the art. From Naples to Milan, I believe there is no such artist as an engraver of music, and you never see a music-shop. You must therefore go without it or employ a copier, whose trade is regulated by the most approved cheating rules. He charges you according to the quantity of paper written on, and therefore takes care not to write too closely."—*Matthew's Diary of an Invalid*.

ANCIENT ITALIAN AND FRENCH SINGERS.

During the reign of Charlemagne, a difference of opinion existed in France as to the merits of French and Italian music, and the following account of this quarrel is given in a work published at Frankfort in 1514. "The pious Emperor Charles," says the writer, "having returned to celebrate the festival of Easter with our Apostolic Lord at Rome, there arose during the feast, a quarrel between the French and Italian choristers. The French pretended to sing better and more agreeably than the Italians; while the latter insisted on their own superiority in ecclesiastical music, which they had learned from Pope St. Gregory,* and accused the French vocalists of corrupting and disfiguring the true melody. This dispute being submitted to the Emperor, the French relying on his partiality, presumed to insult the Italians. But the latter, sensible of their superior knowledge, and comparing the learning of St. Gregory with the ignorance of their competitors, treated them with scorn and contempt. This altercation continuing, the Sovereign said to his choristers 'Tell us which is the purest water—that drawn from the fountain-head, or that of the streams which flow at a distance?' This question admitted but of one answer. All declared in favour of the water

* St. Gregory the Great was the first person, who in the sixth century improved the style of sacred music; hence it assumed the appellation of the Gregorian chant.

at the fountain-head. 'Have recourse then,' says Charles, 'to the fountain of St. Gregory, whose music you have altered and corrupted.'

SPANISH MUSIC.

It would lead to an interesting as well as a useful disquisition, to inquire how it has happened that different musical instruments have become allied with the customs of different nations. The harp may be said to belong to Ireland, the bagpipes to Scotland, the flute to Germany, the violin to Italy, and the guitar to Spain. The high-born Spanish maiden still delights in this harmonious instrument; the soldier takes it with him on his march, and into the camp; the muleteer cheers his way over the mountains with its sound; the carriers take it with them in their covered waggons; the barber has one hung up in his shop, with which he amuses himself while waiting for a customer: through every class, from the highest to the lowest, it is preserved with affectionate feelings; it is the symbol of love, the consoler of care, and equally suited to the movements of the fandango and the bolero, as to the sweetness of Spanish song; or rather the dance and the ballad have followed in their figure and tone, the genius of the guitar.

Hence the music of Spain bears a character quite original. The simple air, heard without the harmonies in the chords of the guitar, would seem to a foreigner to possess little merit. There are, indeed, some old airs of Spain which every nation must admire; but, generally speaking, they are pretty, rather than powerful, and they depend a good deal upon the spirit and taste of the performer for their effect. The fandangos, boleros, and rigadoons, are gay, and peculiarly pleasing when well executed on the guitar, and the time marked by the motions of the dancers, and the blithe sounds of the castanets. These observations, however, chiefly apply to what may be called the ancient music of Spain, as compared with recent compositions. Beautiful as many portions of that music may be, there are none of them superior, nor perhaps equal, in point of melody, to some of the new patriotic compositions. There is a fire, and at the same time a tenderness, in the best of these pieces, which, whatever becomes of the constitution, promise them immortality.

I was detained a full hour one day in the streets, listening to two itinerant musicians performing a war song. One of them sung the air and played it at the same time on the violin, while his companion sung also and performed the accompaniment on the guitar. Both were blind, and neither sung nor played with much skill, and yet it was surprising how much effect they threw into the words of the song. The air had occasional bursts of grandeur, which animated their sightless countenances with a flush of inspiration. In the intervals between the verses, the leader recited passages from a prose rhapsody, the object of which was to rouse the Spaniards to the remembrance of those injuries which France inflicted on the peninsula during the late war, to flatter them with the event of the contest, and to bid them bind on their swords for the extermination of the approaching invaders. One would be surprised at the attention with which these two bards were listened to. Tears glistened frequently in the eyes of those who were crowded around them.

MUSICAL WAR.

(From the French)

The history of the arts has preserved an account of three celebrated quarrels that have had music for their object. The first in chronological order, as well as in importance and duration, is that which concerned Italian music, and which took place under Charlemagne. This great monarch condescended to sit as umpire in the important contest, and, though incontestably a good Frenchman, he decided in favour of Italy. After many ages of inaction, the quarrel was renewed with more violence than ever, at the commencement of the eighteenth century; and, during its continuance, it aroused into fury, it inundated with ink, and even

sprinkled with blood, the whole republic of notes, all the different provinces of which, with the exception of Italy, took a more or less active part in the dispute. Italy remained a tranquil spectator of the contest; nay, it is doubted whether she had any suspicion of such a struggle, for this nation has always had the ridiculous vanity to think that there exists no other music in the world than her own. On this occasion, too, the question was decided in favour of Italian music; not, it is true, by the sentence of any potentate, or self-delegated tribunal, but by what is infinitely better, the judgment of the public, and of enlightened connoisseurs; and this too, in spite of the opposition of all the ancient musical authorities, of musicians *à cordon*, of musicians *à brevet*, of musicians of the chamber, of musicians of the court, of *intendants*, *surintendants*, directors of academies, and of privileged concerts, *maîtres de chapelles*, &c. &c., who in vain united their efforts to arrest the execution of the sentence. This is a kind of quarrel ever ready to spring up under a hundred different forms, and which, to all appearance, and as far as we may be allowed to judge, will always be decided in the same.

The second quarrel, which broke out in the very heart of French music, was that of the Lullists and the Ramists, that is to say, of the partisans of Lully and Rameau. We deem it necessary to explain the terms, as the names of these great men are falling so rapidly into oblivion, that, doubtless, there are many who will not understand the derivation of the words. This quarrel terminated by a compromise, and these two musicians held peaceable possession of the stage, till the commencement of the third dispute, which arose on account of the same persons being too peremptorily set forth as the greatest musicians of the age.

The third quarrel was that of the Gluckists and the Piccinists, which was very animated, though not of so long a continuance as the former, its duration being limited to the term of success which these individuals enjoyed. Now the period during which an artist's fame is in bloom rarely exceeds half a generation, France only excepted, where the spring-time of his renown is eternal, it being the custom, nor can such a custom be too faithfully preserved, to consider that to be in the bloom, especially in what regards music, which has long been matured into fruit.

CORRESPONDENCE.

To the Editor of the Musical World.

MR. EDITOR,—In your publication of the 12th inst., "An Amateur of the City" is pleased to charge the Musical trade and profession collectively, with "humbug" and "rapacity." He then goes into a statement of the profits of the music seller and the professor, which he considers a "rotten system," tending "to the ruin of the science." As you are known to be an impartial judge, will you allow "An Amateur not of the City" to respond to this cheap Amateur of the East. This gentleman, not content with charging the members of the trade and profession with carrying on a "cheating system," complains of the want of "cheap music," and "cheap instruction." As an amateur, I say boldly, we have no right to discuss the profits of the profession, the generality of whose members are, God knows, badly paid enough, *vide* advertisements, *passim*, for 1s. and 1s. 6d. per lesson; and as for cheap music, there are plenty of places to obtain it. If the amateurs generally were, upon applying to a respectable dealer or professor to deal by them fairly, and pay them a fair price for their instruments and instruction, and instead of depriving them, as is too often done, of the profits they are entitled to, by compelling the unfortunate teacher to give them their music either at trade price, or divide his profits, or by pretending they can bring custom to the dealer's shop, it would tend more to uphold the noble science of music, than the shuffling, mean, and despicable tricks many amateurs have recourse to. Perhaps this Amateur of the City is a merchant, or a tradesman. In either case it is much to his shame to have aspersed a large community in the way he has done. Why the public are to enter into the merits of the allowances made to the profession I know not. If the amateur of the city be in business, and I suspect he is some underselling, griping, fourth rate trader, what would he say, or how would he like his goods to be sold not at the price marked or asked, but at the trade

price; and that too, to persons out of the trade. If the amateurs want good instruction, and fair dealing, let them do as I have done, "pay a man his terms," and "encourage him," and not go and cheapen his terms, and turn dealers themselves. This it is that disgust all professors who delight in their art. It is this "cheating system" of the amateurs that reduces the intelligent and respectable professors to the level of journey-men mechanics, and produces neither livelihood (much less profit) to the teacher nor benefit to the pupil. Music is a science—not a trade; and to be well taught, those who desire to be so, should pay, what they must feel is a proper remuneration, although I blush to own there are many whose only aim is to get instruction, if they can, as cheap as possible; and they are in most cases deservedly the sufferers. The real amateurs, I think, will agree with me, 1st, That we have no right to cavil at any arrangements that are made amongst professors and music sellers as to the profits; 2nd, That there is no lack of either cheap music, or cheap instruction, (qv.) as to the latter; 3rd, that as regards the Exeter Hall Society, I believe they have troubles, irrelevant to the public, which must sooner or later dissolve them; 4th, That the Lyceum Concerts are not a just criterion of the musical taste of this country, which I think is fully proved by the band neglecting to play the fine symphonies of Haydn and Mozart, and the classical overtures, &c. of Romberg, let alone Beethoven.

I am, Sir, your obedient humble servant,

Gloster Place, Portman Square,

14th Dec. 1839.

AN AMATEUR NOT OF THE CITY.

To the Editor of the Musical World.

SIR,—I read with much pleasure an article in your last number on the singing in Sunday Schools. It is beautifully written, and will, I hope, prove of much advantage to many of those who, having the control of charity children, pertinaciously refuse to make any alterations in favour of this much neglected branch of education. It appears to me strange that, in this age of civilization, the music in our churches should be of such a wretched character. People seem in some way, (like the old Presbyterians), to connect together bad singing and devotion. If a person attempt to introduce some few adult singers, in the mode of a choir, the *Agnews* of the congregation start up in alarm at the attack made against the patent rights of the "poor little dears" of charity children who have screamed in their ears from time immemorial. This affectation of piety, I cannot understand: perhaps it may be accounted for by the unmusical tastes of such people, generally speaking; but then how is it that subscriptions are liberally given for the purchase of organs? If we may not have good singing, why should we have an organ at all? Why a good organist? Would not a clarionet give the key note, or an indifferent performer on the organ answer the purpose? I am far, Mr. Editor, from urging anything in favor of a display of vocal powers, such as some of our public singers would treat us to. Such an exhibition, although allowable at a Musical Festival given on a week-day, would be totally unfitted for the worship of God on the Sabbath; but I do maintain that the singing of charity children, as it now exists, in the majority of parish churches, is a perfect nuisance, and should be suspended until those children are taught, so as to be able, either to sustain the whole of the psalms themselves, or, what is much better, to join with some good adult base and tenor voices. In the really "good old times," Anthems were sung, and well sung in churches. If now we ask such a boon, we are told not to attempt to introduce innovations in our good old liturgy,—into that Liturgy which says, "here followeth the anthem."—I am, sir, your obedient humble servant.

LAICUS.

MUSICAL INTELLIGENCE.

METROPOLITAN.

THALBERG'S CONCERTS AT BLACKHEATH.—On Thursday morning a grand concert was given by this celebrated and brilliant pianoforte composer and performer at the Green Man assembly Rooms, Blackheath. The room was early crowded, and so great was the demand for tickets that nearly two hundred persons were necessarily refused admittance. As it was, we should think there were more than six hundred persons present. At the commencement of the concert, owing to the intense pressure, there being only one door open for ingress, through which all the crowd had to pour, there was much inconvenience felt, and great difficulty in getting to the reserved seats. This became a cause of audible complaint on the part of one gentleman present, until Mr. J. Parry, jun., who conducted, came

forward and explained that no more tickets had been issued than the room would hold. A gentle insinuation, moreover, to the audience to pack themselves with more scientific economy of space, put matters in a train of good humour, and all sense of inconvenience was soon lost in the beauty of the performances. The concert opened with the trio "L'usato ardir," from *Semiramide*, effectively given by Ernesta Grisi, Mrs. Toulmin, and Mr. Parry. Miss Lucombe then sang "Qui la voce," from *I Puritani*. This lady has a fine soprano voice, full of promise, and only wanting careful education. She afterwards gave Moore's new song, "The language of flowers" (which, though from the "Andante," is by no means an impressive ballad), and joined in the duet, "Tell me where is fancy bred," with Parry, and in the trio, "Merry Elves," with Parry and Mrs. Toulmin. In all she sang so well as to elicit praise and encouragement. Ernesta Grisi gave with taste and expression a romance from Rossini, and an aria from Mozart. Parry's Italian buffo trio was as usual loudly encored. Richardson played two favourite flute solos with the utmost grace, spirit, and delicacy of execution, and was loudly applauded. The great attraction of the concert was of course the magnificent performance of Thalberg himself. He began, not with the grand fantasia upon subjects of Weber's *Oberon*, announced in the programme, but with a beautiful composition upon a theme from *La Donna del Lago*. The second treat was the favourite fantasia from *Mosè in Egitto*, and this was rapturously encored; but instead of repeating it, the great master played that glorious and haunting "Andante" which has been the wonder and charm of all who have heard it. Finally, in the second part, he gave the divertissement upon the favourite minuet and serenade in *Don Giovanni*, and then the glee of "Merry Elves" dismissed the audience, alike surprised, delighted, and enraptured at the genius, the eloquence, and the execution of the most wonderful pianoforte *maestro* of our time. Owing to the disappointment of the numbers who flocked to hear him, and were debarred admission from want of room, a second concert was given in the same locality on Monday; it was attended by about three hundred persons, and the whole of the performance went off with the greatest *eclat*. We have been informed that the gentleman who volunteered to rail against the respectable firm of Cramer, Addison and Beale, for issuing more tickets than the accommodation would admit of (which was not the fact), had, with a friend, obtained admission to the concert *gratuitously*, through the kindness of those gentlemen; and they occupied two of the best seats in the room; his attack, therefore, was not a very grateful return for the favour.

MRS. TOULMIN appears to have afforded her friends a superior musical treat at Kennington, on the 19th inst. We regret that an accident prevented us from attending. The programme was excellent, and included Mozart's Jupiter Symphony.

SACRED HARMONIC SOCIETY.—The *Messiah* was performed at Exeter Hall on Friday last; the influx of visitors was prodigious.

CECILIAN SOCIETY.—We were gratified to see so full an orchestra and so crowded an audience at the annual performance of *The Messiah*, by this old society on Christmas Eve. The professionals were Miss Birch (who is heard to great advantage in Albion Hall), Miss Pennington, Mr. Turner and Mr. Purday, and among the instruments, Harper and the Veteran C. Ashley. The oratorio was very well performed, and the demand for admission so great, that the committee announced a repetition for Monday next, with the same professional aid.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended by.]

NOTTINGHAM.—On Monday evening, the 16th, the long anticipated Subscription Concert of Mr. H. Farmer took place in the Exchange Room, when a company, which for numbers, fashion and respectability, has rarely been equalled at any concert in this town, assembled to do honour to the talents of so promising a musician. At a little after half-past seven the concert commenced, the orchestra, which was of the most full and complete description—indeed comprising every musician of note in the town—performing

Rossini's overture to "Othello;" they were assisted also by the excellent band of the 5th Dragoon Guards, now stationed at our barracks, and the consequence was, that the overture was executed in brilliant style. On Miss Woodyatt's first appearance she was warmly greeted, and sung the cavatina "Se amore Soltanto" with sweet effect. Bishop's charming duet, "Meet again," brought out in the most surprising manner the wonderful power of voice possessed by Miss M. B. Hawes. She is certainly a most splendid vocalist, possessing extreme power, and at the same time, in parts of her voice, the richest notes that we ever remember hearing; Miss Woodyatt also executed her part very cleverly, and at the conclusion, amid rounds of applause, they were rapturously encored. Mr. H. Farmer's concerto on the violin was listened to with deep attention, and gave an astonishing proof of what ingenuity and perseverance will effect. The great improvement that Mr. Farmer has effected by constant practice, aided by an excellent comprehension, renders his style of playing now of the most brilliant character—the quickness of his execution cannot fail to astonish all, as being of a rapidity that few have witnessed. We do not hesitate to pronounce him as occupying a high place among the first violinists of the present day. In the trio "Mi Lasci O Madre," the two ladies before mentioned were joined by Mr. Wass, but there was something about the gentleman's style and voice that we did not admire; the combined effect, however, rendered it pleasing. Signor Folz appeared with his "enchanted pipe," the flute, and poured from it the most melodious and harmonious sounds that can possibly be described; the piece he performed was one of his own composition, and the manner in which it was performed, as well as the composition, did him infinite credit. He is a perfect master of his instrument, and executed the difficult passages with ease, and at the same time in the most effective manner possible. "They mourn me dead," by Mr. Wass, did not at all alter our opinion of that gentleman—his voice is extremely harsh, and he lacks expression "most woefully." "Oh say not sweet Lassie," by Miss Woodyatt, was most exquisitely warbled; the song is a beautiful little Scotch ballad, composed expressly for herself by E. G. Loder, and the charming simplicity of its style, aided by the tender, feeling manner in which it was accomplished, produced an immediate and vociferous call for its repetition. Our townsman, Mr. George Baker, then sang in excellent style "The Last Man," which, with Bishop's quintett, "Blow Gentle Gales;" concluded the first part.

The second part opened with Auber's overture to "Lestocq," which again displayed to an admirable nicety the perfection and power of the orchestra. Mr. Wass then sang the Aria, "Meo tu Vieni," but far from satisfactorily to us, and also, it would appear, to the audience, for at its conclusion disapprobation from various parts of the room was clearly audible. Miss Hawes, however restored the audience to their good humour, by her delightful ballad, "I'll speak of thee;" she accompanied herself on the pianoforte. The richness of the tone of her powerful voice, and the talent she displayed, were quite sufficient to lull an audience into mute admiration, and at the conclusion she elicited a simultaneous encore. Miss Hawes repeated the song, if possible, with still greater effect. Mr. H. Farmer then played a solo on the violin, introducing "Charlie is my darling," and "Auld Robin Gray," in a most masterly manner; the ease and astonishing rapidity with which he executed the most intricate passages, fully entitled him to the high opinion we have before pronounced on him. Miss Woodyatt and Mr. Wass sang Mozart's duet, "La ci darem." Nature has not endowed Mr. Wass with a voice sufficiently powerful, or more effect might have been given to the piece. Mr. A. Nicholson, a young, unassuming, but promising performer, performed a solo on the hautboy very scientifically, and received for his exertions the approbation of all to whom he performed. "Now comes, so merry the vintage time," a song composed by Mr. Wass, and sung by Miss Woodyatt, did not go off very well, appearing throughout too high for the lady's voice. Signor Folz exhibited another instance of his power over the instrument he performs on by a solo of his own composing; and Miss Hawes warbled most sweetly, "The Mermaid's Cave." The glee, "Giesela," concluded the programme; Miss Woodyatt, Miss Hawes, and Mr. Baker, being the vocalists concerned in it. When the company were about to depart, it was announced that Miss Hawes would sing, "Long Life to Britain's youthful Queen," a song which she sang when in Nottingham before, and which gave us great delight; she followed up the announcement by immediately singing it delightfully, and then the room began to be cleared of the company. Ere we conclude, we must not omit to award our meed of praise, which is justly due, to Mr. Gunton, organist, of Southwell, in this county, who presided at the pianoforte; he is, like Mr. Farmer, a very young man, but his splendid execution on the instrument he professes, as well as the pianoforte, give golden hopes that he will one day stand among the first ranks of the musical profession.

ENFIELD.—A concert is to take place here on Saturday next. The vocalists are Miss Birch, Mr. Handel Gear, Mr. C. H. Purday, and Mr. Solay. Mr. Harper, junior, will perform upon the Cornet a Piston, and Mr. Case, the Fantasia on the Concertina and Violin.

BRIGHTON.—Thalberg's concert on Friday evening was one of the most brilliant assemblies that ever took place at Brighton. The Royal Newburgh Rooms were crowded with persons of the highest rank and fashion. The performance of the great pianist in two solos was hailed with the most rapturous plaudits, and a duet on subjects from *Norma*, played by him and Madame Oury on two of Erard's grand pianofortes, was a delightful treat; the lady afterwards accompanied M. Oury in a brilliant solo on the violin, which was loudly applauded. Mr. Richardson played "The Swiss Boy" and "Rule Britannia" with variations on the flute, in a manner worthy of his late eminent instructor, Mr. Nicholson. The vocalists were Signora Ernesta Grisi, Mrs. A. Toulmin, and Mr. John Parry, who sang a variety of popular compositions with the greatest possible success. The same parties gave a concert at Worthing on Saturday morning, with great success, and in the evening they exhibited their talents at the theatre, which was crowded with a highly respectable audience. There were several things called for a second time, among others Richardson's "Nel cor pin," with variations on the flute, and Mr. Thom's solo on the violin; also Parry's buffo trio. Thalberg's unrivalled performance elicited the most rapturous marks of approbation; in short, the entertainment altogether was one of the highest order, and the company appeared to appreciate it. Previously to the concert, *The Prisoner of Rochelle* was performed, and afterwards the farce of *Mrs. White*, both of which went off with great spirit.

CHESTER.—On Wednesday the 11th ult., the Harmonic Society of this city gave their first concert at the Royal Hotel. The performances consisted of some well selected Italian and English music. The principal vocalists were Miss Foxall, Mr. James Bennett, and Mr. Stretton. The two latter are already favourably known to the public. Miss Foxall is a pretty young debutante from the Royal Academy, and was rapturously encored in a song of Lee's "Meet me in the willow glen." This lady, who is singularly gifted by nature, possesses a soprano of unusual compass, with all the depth and richness of a mezzo soprano in the lower notes, and promises to become a most effective concert singer. The concert was numerously attended, and appeared to give general satisfaction.

ROCHESTER.—The first Subscription Concert given by the Amateurs of Rochester, took place at the Guildhall, on Tuesday evening, the 10th inst., the performance was excellent; the Overture to *Tancredi* met with an encore, likewise "Bishop's" "Lo! here the gentle lark," sung by Miss Woodyatt, with Richardson's obligato flute accompaniment, and a ballad by Pilati, "She whom I love so well," sung by Mr. Burnett. Bishop's glee, "Sleep gentle Lady," was given with much effect by the gentlemen of the Cathedral. The instrumental portion comprised the first movement of Haydn's Symphony, No. 7; a *Sinfonia*, by Krommer; and a *Concertante* Duet for Piano and Violin, played by Miss M. Chipp, a pupil of Madame Dulcken and Mr. Willy—the latter, who was leader, also performed with usual ability a *Fantasia* by Meysider.

MISCELLANEOUS.

ROYAL ACADEMY OF MUSIC.—Miss Kate Loder of Bath, and Master Noble, both pupils of the Academy, were elected King's Scholars on the 20th inst. There were eleven female, and ten male candidates. The board of examiners consisted of W. C. Potter, Sir G. Smart, Messrs. F. Cramer, Bishop, Elliott, Goss, and Lucas, of whose report Lord Burghersh and the committee approved.

MADAME GRISI left London last week, for Paris, where she will be received with open arms by the frequenters of the Italian Opera.

CHRISTMAS CAROL.—A man and woman were singing, on Christmas-day, about the streets, as a duet, the Portuguese hymn in Latin.

PHILHARMONIC SOCIETY.—It has been resolved that tickets for the Philharmonic rehearsals should no longer be issued.

MR. CLINTON, the flute-player, has been elected an associate of the Philharmonic Society, *vice* Dr. Carnsby, lately deceased.

MR. ROBERT GRAY has been appointed by the Marylebone vestry organist of Christ-church in that parish, vacant by the resignation of Mr. John Lord, who succeeds the late Mr. Drummond as organist of Paddington church.

TO CORRESPONDENTS.

Our correspondents are wonderfully unanimous this week. There are, moreover, some very curious identities of date and place of posting, watermarks, &c. We smell a rat.

To those who are not already cognizant of INDICATOR's letters, we can only say that justice and expediency alike forbid their insertion in their present state. They contain a virulent and unprovoked attack on an individual who has not figured in the Mozart controversy.

We have mislaid Mr. Storer's letter and address.

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